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THE PAINTER-STAINERS' COMPANY

ITS HALL, PICTURES & PLATE

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THE WORSHIPFUL COMPANY

OF PAINTERS,

otherwise PAINTER-STAINERS.

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The Worshipful Company of PAINTERS, otherwise PAINTER-STAINERS:

ITS HALL, PICTURES, and PLATE.

by

W. Hayward Pitman, C.C.,

Chairman of the Library Committee of the Corporation of London, 1905, and Upper Warden of the Company, 1905-6.

Imprinted for the Author.
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INTRODUCTION.

I HAVE pleasure in presenting this account of our Ancient Guild, its Hall, Pictures, and Plate, to the Master, Wardens and Liverymen of the Painter-Stainers' Company, and in asking their acceptance of this little volume.

It is practically a reprint of a lecture which, at the invitation of the Council of the London and Middlesex Archæological Society, I was privileged to read before the members of that Society when they visited the Hall on November 18th last year.

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ENGLISH LOCAL

I desire to express my obligations to my colleagues of the Court of Assistants for so readily permitting the taking of the photographs of the Silver and Pictures necessary to produce the illustrations. These, one hopes, may prove not the least interesting portion of this Brochure.

W.H.P.

June, 1906.

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W. HAYWARD PITMAN,
Upper Warden, 1905-6.

ARMS of the COMPANY.

Past Master's Medal.

"May the Painter-Stainers' Company Flourish,

Root and Branch, for ever."

The Worshipful Company of Painters, otherwise Painter-Stainers.

1906.

Master :

JOHN GERARD LAING, B.A.

Upper Warden :

W. HAYWARD PITMAN, C.C.

Renter Warden :

JOHN CHARLES NICHOLSON.

Treasurers to the Charities :

WILFRED NICHOLSON.
MAWER COWTAN COWTAN.

Treasurer of Corporate Funds.

W. HAYWARD PITMAN, C.C.

Assistants :

John Dibblee Crace.
Moses Jacoby.
Julius Warburg.
William Lutwyche.
Peter Thomas Lironi.
Harris Heal.
Rowland Plumbe, F.S.A., F.R.I.B.A.
William James Cloake.
Frederick Bessant Williams, F.S.S.
Isaac H. Donaldson.
William Rome, J.P., F.S.A., Deputy.
George Taylor, C.C.
William Dunn.
John William Burton.
George Clulow.

The above have served the office of Master.

Charles Francis Parslow.
Richard White.
William Davison Barnett.
Sir Edward John Poynter, Bart., *President, Royal Academy.*
Thomas Murray Janes, C.C.
Octavius Francis Peall.
James Walter John Kennedy.
Alfred Tisley.
James William Smith.

THOS. H. PRITCHARD, *Clerk.*

WM. CAMDEN, Historian and Antiquarian.

The Painter-Stainers' Company: its Hall, Pictures, and Plate.

by

W. HAYWARD PITMAN, C.C.,

Chairman of the Library Committee of the Corporation of London, 1905, *and Upper Warden of the Company*, 1905–6.

"The Painters' Company is an ancient art and mystery, and hath time out of mind been an ancient Company and fellowship in the City of London."

THESE are the words of an old record, and it would not be difficult for me to trace in outline the earliest history and growth of the Company. I propose, however, to-day, to refer to the Charters, the books, and the various documents of the Company, which are on the tables before us, and let them recite their own tale.

The oldest document now in the possession of the Company is the INSPEXIMUS, or grant of bye-laws, and issued under the City Seal. It bears date July 4th, 1467, the 6th year of the reign of Edward IV. It is on one skin of parchment, in Latin, signed by Dunthorne, Town Clerk. The mayoralty seal attached is in good condition.

The Company received a grant of Arms as early as October 7th, 1486, the first year of the reign of Henry VII. This document is on vellum and written in English, and is signed by Thomas Benolt, who was Clarencieux King of Arms, though one regrets that it is now partially obliterated and defaced. In the Court room is a splendid fac-simile copy of this grant of Arms, the work of George Bishop (herald painter to King George IV), a liveryman of the Company, and presented by him in 1828.

Charters.

ABOUT 1575, the Peyntours' Company found that their trade began to decay, by reason of other persons that had not been apprentices to it undertaking painting.

The Company accordingly addressed Queen Elizabeth, praying that she would be pleased to consider their cause, "and give aid and assistance to them."

The result of this humble supplication was that on July 19th, 1581, the 23rd year of her reign, Elizabeth granted the Charter of Incorporation which is now before us.

This Charter is clearly inscribed, in Latin, on one skin of parchment. It is granted by Elizabeth

Dei Gratia Anglie, Francie, et Hibernie Regina. On the left-hand top corner is a cleverly coloured portrait of the Queen seated on the throne, under a canopy, and holding the orb and sceptre. At the foot of the document the Royal Seal is attached, and now in fair condition (top part broken).

Supplemental to this Royal Charter the Company possesses a grant of bye-laws on four large skins of parchment, also dated 1581, and endorsed "The book of Ordynnances for the Paynter-Steyners of London," and it is signed and sealed by Sir T. Bromley, Lord Chancellor; the great Lord Burleigh, Lord High Treasurer; Sir W. Cecil, K.G.; and by Sir Christopher Wray and Sir James Dyer, both Lord Justices of Plees.

The signatures are clearly decipherable to-day, and to each is attached the full coat-of-arms, heraldically emblazoned, with the seals.

The Plasterers were permitted by an Act of James I, 1603, "to lay and use the 6 colors"

mingled with size only and not with oil—yet notwithstanding "they do with the said 6 colors and otherwise by glazing of them over with oil, and varnish, work at and exercise the mystery of a Painter, whereby much bad work was wrought to the detriment of the King and His subjects." Thus the Painter-Stainers had a special grievance against the Plasterers, and so "informed" King James II. He also granted a Charter. It is dated June 12th, 1685, the first year of his reign. It is inscribed in English on five skins of parchment. On one skin is an excellent portrait of the King in mezzotint, with the Royal Arms and fancy ornament. The other skins have, in their borders, the outline traced for illumination, etc., but there is no colouring, as though the Charter was hurriedly issued.

The seal is cracked and part missing.

This Charter confirms and ratifies all the powers of the Charter of Queen Elizabeth, and it appoints by name the Master, Wardens, and Court of Assistants.

The Hall.

THE present Painters' Hall stands on the site of the old Painters' Hall, once the residence of Sir John Browne. He was appointed by patent in 1511 Sergeant Paynter to King Henry VIII.

He was elected Alderman of the Ward of Farringdon Without on May 16th, 1523. In the following year, July 19th, 1524, he was transferred to Farringdon Within. On November 17th, 1526, he was discharged (being impotent and feeble), giving, in lieu of fine, two great standing pots of silver and gilt to the Corporation.

On September 24th, 1532, he conveyed to his brother Paynter-Steyners his house in Little Trinity Lane. The property may be exactly described as situated between the garden of Edmund Salle,

Clothworkers, on the North side, and the tenement of Ralph Mark, brewer, on the South side, and the highway of Hoggen Lane on the West side, and the highway of Trinity Lane on the East side.

The various deeds connected with the purchase of the land on which the Hall stands, and its subsequent history during nearly 500 years are all extant, and are most valuable and entertaining, starting, as they do, from 1423, the second year of King Henry VI.

The old Hall, prior to the Great Fire of London, was evidently an ornate house, and of some importance. Sir John Evelyn, in his diary, states that the Commission for supporting the Sick and Wounded in the War had permission to meet here. Under date November 16th, 1664, he writes, "Painters' Hall was lent to us to meete in. In the great room were divers pictures, some reasonably good, that had been given by several of the Wardens and Masters of the Company." Thus it is possible to imagine that 250 years ago

this Hall was practically as we view it this afternoon. The Commission continued to meet here till July 3rd, 1666, and two months later the Great Fire began its devastating work.

No time was lost in setting about and arranging the rebuilding.

December 20th, 1668, a Committee Meeting "for rebuilding" was held. Mr. Luck, the bricklayer, and Mr. Bell, the carpenter, both attended before the Committee, and severally bargained for their respective works.

In August, 1669, the plate of the Company was ordered to be mortgaged, in order to raise further funds for the rebuilding. Several members of the Court lent sums of £50 each.

The end of 1669 practically saw the completion of the work, since at that date it was resolved by the Court to let the German Protestants have the use of the Hall twice every Lord's day, and on every holiday for two years, at a rental of £24 per annum.

A cash book of 1731 is noteworthy as showing the outgoings on the property for one year.

	£	*s.*	*d.*
Water Rate 1 year	1	10	0
Window Tax 1 year	1	10	0
Orphan Tax	0	6	0
Land Tax 1 year	4	7	6
Paid King's quit rent	0	4	0
Poor rate, each half-year £4 2*s.* 4*d.*	8	4	8
The Watch, 1 year	0	18	0
Scavengers	0	15	0
	£17	15	2

The clock-winding cost 12*s.*, while "a man to audit the books" cost 10*s.* 6*d.*

Books.

THE Minute Books of the Company are six in number. They commence in the year 1623, and are continuous to the present day. The first, 1623–1649, is but a carefully-written record of fact, and is in excellent order. It has been transcribed by order of the Court, and is thus more clearly decipherable. The second is 1649–1793. On the front page of this volume appear the arms of the Company beautifully emblazoned in colours and gold, the work of John Withie, who was Master in 1657. On the second page are the arms of the Master and Wardens, and on the third page appear the individual arms of the members of the Court of Assistants, "as they stand in their order of seniority." Some few shields are vacant, indicating probably, that all the members of the Court were not entitled to bear arms.

A perusal of these minute books will demonstrate how certainly the Company was powerful to control and regulate the industry over which it presided. The Charters give full authority to make due search for all and singular the works, the paintings, the tinctures, etc., not only of Freemen, but of all others outside the Company; and to judge if such were well, or ill done, and if the latter, then, to condemn, to seize, and to take away, and the said offenders to punish and correct.

Search parties of the Yeomen of the Company were abroad weekly, and the minutes are full and constant of detailed reports to the Court of their discoveries.

June 22nd, 1632, "found a coach, painted in Smithfield by Mr. Barrows, very defective." At the same date and place, "a syne of the Unicorn—very ill done —we cannot yet know by whom."

Again, another minute, "one Sherman, a bookseller, by the Town Ditch, which is no painter, maketh defective work, which is commonly sold, at many booksellers' shops about the City."

March 10th, 1673, is a minute recording that the "painter of Joseph and Pottifer's wife, and the Foure Elements, be fined £3 6*s.* 8*d.* for such bad worke."

These powers, of course, the Company still possess, and I well remember a speech made in this hall by the late Lord Leighton, P.R.A., when he was admitted to the honorary livery in 1884. He referred to this authority, to paint out and remove bad work, and he mentioned his own satisfaction that if our Company visited the Royal Academy on varnishing day, he trusted they would be merciful to his personal work, now that he was one of the craft; but he confessed readily that there would be plenty of scope in the R.A. exhibition for a due and proper exercise of the ancient and undoubted rights of the Company.

The Company were also appreciated as assessors, or judges, of the value of artistic work.

January 11th, 1631. The Lord Chamberlain

JOHN POTKYN, Master, THOS. CARLTON and J. TAYLOR, Wardens, 1631.

invokes their aid to make a "trewe valuation and estimate of the woorke done by John De Cretz in painting, trymming, and gilding the Barges of the King (Charles I) and his Queen."

April 28th, 1624. Another minute records—"Mr. Voy came to the Court desiring them to help him to his money for his work done for the Broderers' Company. The Court determined that the said Voy should demand no more but the sum of £ and so to be satisfied, troubling the Court no further, but only thus, that Mr. Warden Burchitt and Mr. Vapp promised to do the *best they could* to get somewhat *more* of them."

The Binding (of apprentices) Book begins August 16th, 1666, a few weeks before the Great Fire. It has but one entry before that event, but on October 5th and 8th there is the record of three lads being bound. This book is of paper, much stained with water, and charred on the side and covers. It is an interesting relic of the Fire, and it continued to be used as a register of bindings till 1795.

The Bill of Fare Book is curiously worthy of examination, especially if we compare it with our menus and hours of to-day.

October 18th, 1743.

	£	s.	d.
Dishes of Fowls, Oysters, Bacon, Sausages, and forcemeat balls, 3 of each	4	10	0
6 Dishes of Mince Pies, 2 each ...	1	10	0
6 Dishes of Tongues and Adders ...	2	8	0
6 Pippen Tarts	1	4	0
6 Roast Geese, Sauce, &c.	1	4	0
6 Dishes of Roast Capons, 2 each ...	1	16	0
To finding linen, pewter, knives, forks, bread, beer, pipes, tobacco, candles, mugs, glass, cheese, attendance ...	3	5	0

The Ladies evidently dined, too, on St. Luke's day, but there is provided for them a more simple repast.

1 Dish of Fish	0	8	0
1 Dish of Mince Pies and Tarts ...	0	2	0
3 Partridges drest	0	4	0
	£16	10	0

The dinner on the Lord Mayor's day following entails a similar expense, and, for many years, dinners on St. Luke's day and Lord Mayor's day were the only two enjoyed.

Nevertheless, the Court appeared to have participated in other little festivities, for in the account book 1731, December 7th, are the entries :—

	£	*s.*	*d.*
Spent for an audit dinner	14	8	0
Oysters and tobacco same day... ...	0	15	0
Mr. Cook's bill for viewing Evan's rents	0	10	6
& ditto on another occasion	1	17	10
Mr. Cook's bill, also for wine, etc., each Court day meeting 12 times ...	30	9	8

(N.B.—Mr. Cook was the Company's caterer.)

In 1766 the feast on St. Luke's day cost 5*s.* per head, without wine, and was ordered to be on the table at 2 o'clock. In 1805 the dinner cost 6*s.* a head, and was ordered to be on the table at 3 o'clock.

Sir Joshua Reynolds wrote to his friend Boswell: "I am going to dine with the Painters' Company.

Come with me, for the blackguards dine at 3 o'clock. Did you ever hear of such an hour?"

There are two Inventory Books, the first, 1723-1766, and the second, 1864–1878.

The former volume on its first pages has splendid illuminations, the coat-of-arms of Queen Anne, and of the Company, both the work of Trevitt, who was Master in 1713.

The Audit Books begin in 1713, and reveal much valuable information as to the income and expenditure of the Company, but we may not stay to explore them now.

Before us is an old Bible, printed in 1578, preserved in the Great Fire, and known as the Breeches Bible. (Gen. iii, 7.) It possibly was a family Bible; see names and entries at the beginning of the New Testament.

Patron.

S. LUKE is the patron saint of the Company. He is recognised as a Physician and as an Evangelist. But that he was also skilful and proficient as a Painter rests almost entirely on tradition. This point I endeavoured to throw some light upon in a little brochure, published in 1888, and entitled, "Some Account of the Life and Works of S. Luke." Therein many of the paintings believed to have been painted by him are described.

The Company has a small annual income for its corporate purposes. Yet the members of the Court have ever been anxious to assist, financially, the educational and similar works fostered by it.

The Painter-Stainers' Company may be said to have been the pioneer of the movement for technical education. In 1858 the subject was mooted; and the Hall was opened for an exhibition of works in decorative art. This was in 1860. Medals and other rewards, and in some cases the freedom of the Company, were bestowed in cases of particularly excellent work.

Later, travelling studentships to Italy and elsewhere have been provided, and have proved of special advantage to the earnest worker.

To-day, the painting classes, which are held twice weekly, at the Institute in Great Titchfield Street, by the kind co-operation of the Carpenters' Company, have been the birthplace of much good training and practical usefulness.

The Company are the faithful administrators of several important Charities. One John Stock—painter to His Majesty's dockyard, a liveryman of the Company and resident in Hampstead, died in 1781. He left this Company his residuary legatees,

and as a result they now hold some £60,000 in Consols in trust to pay the interest therefrom, in pensions of £10 per annum, to aged blind persons and poor lame painters.

Other benefactors to charities are: Mrs. Jane Shank, Mrs. Dorothy Smith, Mrs. Mary Grainger, Mrs. Francis Yeates, Miss A. R. Syddall. In all, some 200 persons are thus assisted.

Pictures.

THE Company highly value their pictures, since they serve to illustrate how intimate was its association with English art, and the paintings form an appropriate link with the past centuries.

Maitland waxes eloquent over the collection, describing it as a great variety of history and other paintings, "*exquisitely* performed."

Horace Walpole also mentions the pictures as being seen by him, and he speaks of them as the best extant examples of the artists mentioned.

The 17th Century gives us here works by Sir Godfrey Kneller, Sir John Medina, J. Baptiste Monneyer, Peter Monamy, Jacob Pen, Jacob Hous mann, Robert Aggas, John Baptist Gaspars, Sebastian Ricci, Henry Stone, Adam Coloni.

The 18th Century produces C. Catton, R.A. (one of the 40 foundation members of the Royal Academy), Richard Smirke, R.A., and George Lambert.

The 19th Century gives works by George Richmond, R.A., Edwin Long, R.A., and J. Dibblee Crace, a past Master.

These are the names of but a few of the artists whose works cover these walls, nevertheless, all are by representative men; while some, not perhaps less highly prized, have been presented by the painters themselves, being also Masters or members of the Company.

I propose not to describe all the paintings now, but to mention some of the greater interest.

Pictures in the Hall.

5. Landscape. By Geo. Lambert, R.A., b. 1710, d. 1775. This is a good landscape; the figures, though but dimly discernible, represent the history of the Babe, with bloody hands, from Spencer's Fairy Queen. They are stated to be by Hogarth.

6. Wild Fowl. By Fras. Barlow, b. in Lincolnshire 1626, d. 1702. Barlow excelled in representing animals, birds, and fish. He published, in 1665, a translation of Æsop's Fables, with 110 plates etched from his own designs.

9. Landscape, Sunset. By Robert Aggas, d. 1679. This landscape is a charming bit of colouring and a dignified composition. Aggas was a contemporary of Claude, and doubtless was influenced by him. Horace Walpole specially praises this work, and it was given to the Company by the painter.

10. An ornamental tablature for the above landscape, presented to the Company by the artist, Robert Trevitt, d. 1723, and who was Master in 1712. Trevitt also painted No. 43; he was also the producer of those delightful pages of heraldry at the beginning of the Inventory Book which I have before referred to, and he likewise painted the Company's coat-of-arms on the chairs of the Master and Wardens of

his time. He was truly an all-round, typical craftsman, the memory of a bygone age!

13. Flowers. Presented to the Company and painted by — Edwards, a member of the Court.

15. Boys supporting a medallion of Queen Anne, painted and presented by the artist — Feilot.

16. A Calm. By Peter Monamy, b. 1670, d. 1749. Painted in 1726. Monamy was a native of Jersey; he came to England as a boy and was apprenticed to a house painter on London Bridge. His sea pieces are noted, and in many respects worthy of that great Dutch marine painter, Wm. Van de Velde, who just preceded Monamy.

18. A Sea Storm. Also by Peter Monamy, is a striking contrast to its neighbour.

17. Is a portrait of Sir John Browne, alderman, who gave this Hall to the Company. The painter is unknown; it is not on panel, and probably, therefore, was not painted from life.

19. Flowers. By J. Baptiste Monnoyer, b. 1635, d. 1699, better known as J. Baptiste. He was an eminent flower painter, and himself gave this picture to the Company. Monnoyer was employed by Le Brun in ornamenting the palaces at Versailles, Trianon, and Marly; and also largely by the nobility in England during the 20 years he was resident here.

20. Still Life. By Peter Roestraten, b. 1627, d. 1698. Was born in Haarlem, and was brought up under the tutelage of Franz Hals, whose daughter he married. Later he came to England. At the Great Fire in London, 1666, he met with some accident which rendered him lame for the next 32 years of his life.

21. Fire of London, 1666. By Waggoner. Is painted as seen from the river. One regrets it is now so dark and dimmed. An engraving was taken by Mazell from this picture for Pennant's History of London, and a copy is in the Court Room.

22. An allegory of the Peace of Utrecht. Painted and presented by Sebastian Ricci, b. 1659, d. 1734. Ricci was a Venetian, and a man of bold ideas. His manner was very like Paul Veronese. Some good examples of his work are at Hampton Court Palace. He was specially popular during his ten years' stay in England, though it is feared he left our shores in disgust when he discovered that Sir J. Thornhill was appointed to paint the cupola of St. Paul's Cathedral.

25. A Painter offering his works to Minerva. By Sir John Medina, b. in Brussels, 1660, d. 1711. He came to England when 20 years of age, and for some time painted portraits with considerable success. He visited Scotland, under the patronage of the Earl of Leven, who procured him many commissions. He was knighted in Edinburgh by the Duke of Queensbery, Lord High Commissioner, and in that northern capital he died.

40. Sir John Medina also painted the companion picture, "Genius drawing from the Graces."

27. Portrait of Charles I, after Vandyke. By Henry Stone, d. 1653. Stone made a considerable reputation as a copyist of Vandyke, and many of his copies have passed as originals. So-called Vandykes, in mansions up and down the country, are the work of Henry Stone. The Painter Stainers' Company are to be congratulated on their modesty in merely claiming this clever portrait as from the brush of Stone. This picture was preserved in the Great Fire.

28. Portrait of Catherine, Queen to Charles II. By Jacob Housmann, b. 1656, d. 1695. Like its neighbour, this is a spirited portrait. Housmann's best portrait of Catherine of Braganza is at Buckingham Palace. This picture was a commission from the Court of the Company.

30. Death of Abel. By Robert Smirke, R.A.; b. at Wigton, 1752, d. 1845. Presented by Mr. Maxfield, a member of the Company. Smirke is said to have painted arms on coach panels in his early days; he was elected a R.A. when 40 years of age.

31. Portrait of Charles II. By John Baptist Gaspars, b. in Antwerp, d. 1691. This is a stately portrait. Sir Peter Lely found in Gaspars an admirable assistant. Another portrait by Gaspars of Charles II is in the great hall of St. Bartholomew's Hospital.

33. Portrait of William III. By Sir Godfrey Kneller, b. in Lubeck, 1648, d. 1723. Presented by the painter. Coming to this country when 26 years of age, he speedily became a great favourite of Charles II, and painted that monarch many times, much to his satisfaction. Kneller probably had no rival, at the time, in the *quantity* of work he was able to produce as a portrait painter. He found it no doubt advantageous to associate himself with the Painters' Company, and in the Court Room is an engraving from a design by Sir Godfrey of an invitation to the S. Luke's day feast, 1687, signed by himself, by Anthony Verrio, with N. Shepherd and Edward Polehampton, stewards.

45. Martyrdom of S. Sebastian. By John Hayls, d. 1679, a portrait painter eminent in the time of Charles II, and a rival of Sir Peter Lely. The noble house of Russell possesses several portraits by Hayls, at Woburn.

37. Portrait of Queen Anne. By Michael Dahl, b. in Stockholm, 1656, d. 1743. This painter came to England in 1688, and found Kneller rising to the height of his profession. Queen Anne, however, sat to Dahl for this portrait, which was given to the Company by the painter.

41. A Magdalen. By Gaspar Smitz, d. 1707. The artist painted this penitent lady so many times that he became known as Magdalen Smitz. It is a finely executed bit of painting. Lent on loan to the Guildhall Art Gallery in 1890, it was then catalogued by the Director (Mr. A. G. Temple, F.S.A.) as the work of Sebastian Francken, b. at Antwerp 1578, d. 1647. The old carved frame, with cherubs in the corners, should be noted.

1. S. Luke writing his Gospel. By Jacob Pen, d. 1674. Is particularly noteworthy to the Company as a representation of their patron saint. It is a calm and beautiful piece of colouring, and the picture was given by Mr. Sancro in 1723.

49. Portrait of Sir Jonathan Miles, Master in 1815, and Sheriff of London and Middlesex in 1805. By Mather Brown, F.S.A., d. 1810. Is the gift of Sir Jonathan. Brown painted the portraits of most of the distinguished naval and military men of his time, *e.g.*, Elliott, Rodney, and Cornwallis.

60. Portrait of Geo. Richmond, R.A., D.C.L., b. 1809, d. 1896. Painted by himself. He was liveryman of the Company, and he presented the picture in 1866. He will be remembered as a fashionable portrait painter of his time, and as the father of that versatile artist, Sir W. Richmond, R.A.

42. Portrait of Camden, the historian and antiquarian, Clarencieux King-at-Arms to Queen Elizabeth. Camden's father was a liveryman of the Company, and the picture came to it by gift from Mr. Morgan, Master in 1676. The painter is unknown. The head is one of much repose and dignity, and the painting of "the dress of his office" is carefully rendered.

61. Shipping. By Peter Monamy, b. 1670, d. 1749. Is quite worthy of this talented painter (*vide* 16 and 18 preceding). This picture was the gift of W. Naylor, Master in 1874.

3. Reason Governing Strength. By Chas. Catton, R.A., b. 1728, d. 1798. This work was painted in 1761, and was presented to the Company by the artist, who was Master in 1783.

62. Choosing a Deity. By Edwin Long, R.A., b. 1829, d. 1891. Bequeathed by George Mence Smith, Master in 1893. I believe

£1,500 was paid for this picture, but I fear appreciation of modern painting is not so great now as it was 25 years ago.

46. Portrait of John Stock, our great benefactor. It is an expressive piece of work, but the painter is unknown.

Pictures in the Court Room.

The principal painting here is No. 51, over the chimney piece, and it contains portraits of John Potkyn, Master, and Thomas Carlton and John Taylor, Wardens in 1631. The grouping is very effective, and the dress is characteristic of the period. This picture was apparently painted as a commission from the Court of Assistants, but for what special reason this trio were so markedly honoured I cannot relate. The artist is unknown.

By a minute, September 16th, 1632, it is ordered: "That so soon as the pictures of Mr. John Potkyn and the 2 Wardens be set up, the piece now in that place be given to Mr. Wm. Foster."

This is one of the oldest pictures the Company possesses, and, of course, it escaped the Great Fire, 1666.

There is here also an oil painting of Mrs. Jane Shank, a benefactress, and near a portrait of her husband. Painters unknown.

One should mention a portrait of J. Gregory Crace, Master in 1880, painted by his son, J. Dibblee Crace, Master in 1884. This is specially interesting to us, as the author represents the fourth generation who have been connected with this ancient Company.

No. 59 is a crayon portrait of Sir Godfrey Kneller, drawn by himself.

Plate.

THE collection of plate is not large, but it contains some pieces of almost unique interest. It has been formed by gifts and bequests of various members in the history of the Company.

In an inventory, June 24th, 1766, the plate is arranged "according to its size," the first mentioned being the Thornhill cup, weighing 55 ozs. 10 dwts., and the last, the spoons. It was all then valued at 5*s.* 3*d.* per oz. In the larder was an iron-bound box containing the plate.

The earliest silver are six Image spoons, with a figure at end of the stem holding a shield, engraved with one quartering of the Company's arms, viz., a chevron between three phœnix heads. The date is 1560, the second year of Elizabeth. There are 22 other spoons with seal tops, six of these are also 1560,

same date as the last, and a careful inspection leads us to believe at one time they had similar figures and shields as the Image spoons, but for some cause these were removed. Then ten more seal top spoons, date 1567, engraved with the same quartering of the Company's arms. Still six more seal top spoons of various dates, marked with naming and letters, as though they were family spoons.

One *circa* 1580, engraved	...	...	...	P.R. K.W.
„ „ 1582 „	...	...	...	Ananias.
„ „ 1584 „	...	...	...	6 × 15
„ „ 1591 „	...	...	...	T.C.
„ „ 1598 „	...	...	...	C.B.
„ „ 1599 „	...	...	...	R.I.C.

all, therefore, of the reign of Elizabeth.

The oldest drinking cup is known as the Fryer cup, no hall mark, but probable date 1605, second year of James I, and it stands 12 inches high. It is of beautiful design and excellent workmanship. The inscription is "Leonhart Fryer, Sergiaunt Painter, gave this, A°. 1605."

The Camden cup is our most valuable piece, and is silver gilt. Its date is 1623, the 20th year of

"Beeston" Salt, 1614. "Monke" Cup, 1650. "Camden" Cup, 1623. "Willingham" Cup, 1645. "Fryer" Cup, 1605.

James I. It stands 24 inches high; the cover is surmounted with a figure of Minerva holding a shield engraved with arms. The inscription is "Gulielmus Camdenus, Clarencleux, Filius Sampsonis, Pictoris Londinensis, Dono dedit."

This cup was purchased with £16, which amount was bequeathed to the Company by Camden "to buy them a piece of plate in memorial of me." (Will, 1622.) The mark is now too indistinct to discover the maker's name, but it was possibly F. Terry. I suggest this, since the Corporation of Portsmouth have a somewhat similar cup, which is known to be the work of this F. Terry.

A standing salt with cover, 16 inches high, engraved with the Company's arms, and inscribed, "The gift of Mr. John Beeston to the Company of ye Painter Stainers." A minute records that it was given "as a token and memorial of his love." It was made in 1614, the eleventh year of James I, and presented in 1630, the year of Beeston's mastership. This salt is a most delightful piece of work, and its design quite rare; it is in excellent preservation.

A drinking cup, stands 9 inches high, date 1638. It is a fine example of plain cups; is inscribed, "Ex dono Henrici Lilly, Rouge Dragon," and engraved with his coat-of-arms.

Two similar plain drinking cups, one is 1645 and the other 1647. Both stand 9 inches high, and are inscribed, "Ex dono Georgius Willingham Magister," and his coat-of-arms are engraved. The history of these two cups is recorded in a minute of October 18th, 1647, which reads, "Whereas Mr. Willingham had disbursed for this Company £42 when Upper Warden in 1642, and in 1643 lent to the Company on their plate £50 more, and now will not take any consideration, and the Court requests him to accept 20 nobles, which he took to lay out on a piece of plate to follow that bowle, which he formerly gave, in remembrance of his wife."

Another drinking cup is known as the Monke cup. It is the gift of Walter Monke "to ye Company of Painter-stayners, A.D. 1650"; this is also the year of its manufacture. One quarter of the Company's arms is also engraved upon it.

SALTS; the gift of JAMES HEAMES, 1662.

1560. 1560. 1686.

This is the only piece of Commonwealth plate the Company possesses. It is a rare specimen, and is in excellent preservation.

Twelve small salts or wine cups of quatrefoil shape with a small oval receptacle for the condiment. These were presented in 1662, and each is inscribed, "The gift of James Heames, 2nd Warden." They were probably made in 1661, the first year of Charles II; the maker's mark is quite clear. The arms of the Company are engraved on the outside of eleven of the salts, and on the inside of one: the reason of this I cannot divine.

Six flat handle spoons with trefoil ends, engraved at back with arms of the Company, made in 1686, second year of James II; but maker's name not decipherable.

Large tankard with cover, flat chased, with Chinese figures and subjects; very curious. This was made in 1685, and stands 9 inches high. In 1687 the Company exchanged a tankard then in their possession (the gift of John Beeston and Nicholas Harger,

Wardens in 1630) for this one, and it is so inscribed: "Exchanged Aº 87, Edward Mole, Master; John Johnson, Jacob Hinde, Wardens."

Pair of tankards with domed tops, each stands 8 inches high, one is inscribed, "The gift of Henry Isaacson, Stephen Read, Will Foster. Exchanged Aº - 87, Edward Mole, Master; John Johnson, Jacob Hinde, Wardens"; date 1687; and the other is engraved, "The gift of John Beeston and Nicholas Harger," with the names of the above Master and Wardens, 1687.

The Thornhill loving cup and cover, with two handles, was the gift of Sir Jas. Thornhill, the celebrated painter, given in 1721, when he was Master. It stands 12 inches high. On one side and also on the cover the donor's coat of-arms is engraved. The maker of the cup was Simon Pantin, a well-known silversmith.

A pair of two-light candelabra, in silver, and a three-light ditto, all made in 1782, the 22nd year of George III. They are the gift of John Stock, our great benefactor. He bequeathed £50 by his will to

buy a large silver cup or such other piece of plate as his executors shall think proper for the use of the Company (actual cost, £51 17*s.* 6*d.*).

Also a pair of two-light candelabra, in old Sheffield plate. Presented by Chas. Catton, R.A. (one of the forty foundation members of the Royal Academy), when Master in 1784.

A punch bowl. Is 11 inches diameter and 6 inches high. Engraved on outside: "Legacy of Mr. Jonathan Miles, 1788" (28th year of George III), with the names of the Master and Wardens. The Company's arms are engraved inside the bowl.

A large two-handle cup and cover. Stands 20 inches high. It is very ornate and embossed; the date, 1831, first year of William IV. The cup was made specially, as the crest of the Company, a phœnix with flames, forms part of the cover. Painter's palette, compasses, etc., are also introduced in the design. The arms of the Company and the arms of the donor are both engraved upon it. It was the gift of

Sir Wm. Henry Poland, Knight, Master 1829-30, and Sheriff of London and Middlesex, 1830-31.

A drinking cup with cover, surmounted with a figure. Stands 17 inches high. Presented by John Gregory Crace, Master 1879-80.

There is also other modern silver, viz., a handsome centrepiece with two fruit stands; a large silver loving cup, and two small ones, all the gift of Geo. Mence Smith, Master 1885.

To this same benefactor we are indebted for the silver head of the beadle's staff which is now in use. On the table is the old head of the previous beadle's staff, and it is mentioned in the Inventory of 1723.

Mr. Harris Heal, Master in 1902-3, gave a silver cup, which stands 11 inches high. It is suitably inscribed, and the motto of the Company, "Amor et obedienta," appears on the cover.

To Mr. J. W. Burton, Master 1903-4, we are indebted for a careful reproduction of a handsome

bowl of the Commonwealth period, 1650. On it are engraved the Company's arms.

The gold and jewelled badge now worn by the Master was the gift, in 1881, of George Mence Smith, Master, while the gold enamelled and chased chain attached to it was presented by Isaac Hunter Donaldson, Master in 1899.

W. H. P.

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